

ALLEN MEMORIAL ART MUSEUM

# BULLETIN

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COLLEGE

The illustration on the cover is a detail from  
*Teddy Boy and Girl II* by Lynn Chadwick  
in the exhibition "Sculpture 1950 - 1958."

ALLEN MEMORIAL ART MUSEUM

# BULLETIN

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## *Byzantine Manuscript Illumination*

*An Exhibition, December 3 - 19*

In connection with the Baldwin Seminar on "Byzantine Manuscript Illumination of the Ninth and Tenth Centuries" given by the distinguished medieval scholar, Miss Sirarpie Der Nersessian of the Dumbarton Oaks Research Library and Collection, in Oberlin from December 2nd to 13th, 1957, an exhibition of Byzantine illumination was arranged. On behalf of the Art Department and Staff of the Allen Memorial Art Museum I wish to extend thanks to Miss Der Nersessian not only for a most stimulating seminar but also for her assistance in making possible the exhibition and in supplying the notes for the catalogue that follows. Our sincere thanks also go to the institutions and the owners who generously loaned the manuscripts and illuminated pages for exhibition.

Although it was not possible to obtain for the exhibition any examples of Byzantine illumination of the ninth or tenth centuries, the specific subject of the seminar, representing the splendid period of Byzantine illumination known as the Macedonian Renaissance, from the dynasty that started with Basil I (867-86) soon after the end of the Iconoclastic Controversy (726-843 A.D.), the fourteen items displayed do furnish an excellent idea of the nature of the Byzantine illustrated book. The majority are from Lectionaries or Gospel Books but there is at least one Psalter (No. 1, fig. 1), and a single page from the Epistles of St. Peter (No. 5, fig. 5), which displays the interesting feature of a historiated initial. All of the manuscripts except one (No. 13) are written on vellum. The figures, drawn in a classical style with flowing draperies and often in a three-quarters pose so indicative of potential movement, are usually placed against a gold background which prevents any real extension into three-dimensional space and reasserts the picture plane. This is the Byzantine compromise, wherein the two traditions that formed the basis of the style, — the Greek with its insistence on graceful well-proportioned figures boldly modelled in light and shade, and with some indication of locale, and the Asiatic with its emphasis on abstract decoration and two-dimensional composition, — had merged, by the end of the tenth century, into a colorful though precarious equilibrium.

#### MANUSCRIPT ILLUMINATION

Particularly well illustrated in the exhibition are the evangelist portraits, the author-portraits of the classical manuscript tradition, which were either grouped in the front of the codex, on four separate pages, or, more frequently, distributed throughout the manuscript, each acting as a frontispiece for his Gospel. As has been convincingly shown by the late Professor Friend of Princeton (*Art Studies*, 1927, pp. 115 ff.; 1929, pp. 3 ff.) all the evangelist portraits of Byzantine art are derived from primitive types which eventually go back to figures, usually statues, of poets and philosophers of classical antiquity. All of the examples displayed represent the seated type which appears to have been invented in Ephesus or Antioch as contrasted with the standing figure which originated in Alexandria. A splendid example is the full-page miniature of St. Mark from the Walters Art Gallery (No. 2, fig. 2) of the early eleventh century whose delicate style attests to its having been executed in the imperial scriptorium of Constantinople. The evangelist is seated on a low bench in three-quarters pose to the right, his feet resting on a footstool, a writing tablet on his lap and his left hand to his chin in a meditative attitude reminiscent of numerous classical statues of poets or philosophers; in front of him is a desk with pen and inkstand and a lectern on which rests an open book. This portrait closely resembles the evangelists of Vatican Codex Gr. 364, one of the finest manuscripts of the Macedonian Renaissance, and like them is placed against a gold ground. On the Vatican miniatures, however, an architectural setting is etched on the gold ground which reflects the original archetype and appears to have been derived from the scene buildings of the classical theatre against which were placed the pagan statues that served as models for the evangelists. The St. Mark of another Walters manuscript (No. 9, fig. 10) dated circa 1128, who assumes the same pose as our No. 2, preserves something of the archetypal architectural background in the tower placed behind the high-backed chair in which he sits. Another example in the exhibition (No. 6, fig. 7), a provincial manuscript possibly from Anatolia now in the Pierpont Morgan Library, New York, preserves a more accurate representation of this architectural background in the evangelist portraits and adds another unusual feature, a second figure (a secretary?) who in each case stands in front of the seated author. The St. Mark from the Artz Collection (No. 12, fig. 15) also contains an architectural background; the Matthew and Luke pages from the Cleveland Museum of Art (Nos. 3 and 4, figs. 3, 4), from a Gospel book of 1063 of fine style, show only a gold background. Another variant occurs in a late manuscript from Greece (No. 13, fig. 16) in

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which the aged St. John is shown in front of a rocky cave which undoubtedly is intended to represent the island of Patmos where he retired to write his Gospel, as related in the apocryphal Acts of John, although John's trembling scribe, Prochoros, is missing.

Perhaps the most interesting item in the show is the single page, now in the Walters Art Gallery (No. 1, fig. 1), from a small Psalter or pocket-sized Psaltery, in the Vatopedi monastery on Mt. Athos (Codex No. 761) which cannot be dated before 1088 despite an entry on folio 2 verso which refers to Constantine Monomachus who died in 1054; this was apparently a falsification by a later hand to make the manuscript appear as a product of the imperial scriptorium. Interestingly enough the Vatopedi manuscript passed into the hands of an Armenian owner one or two centuries after its completion who not only wrote Armenian inscriptions above some of the illustrations but even painted some additional ornaments on the margins; according to Miss Der Nersessian (*Revue des études arméniennes*, IX, fasc. 1, 1929, p. 191, note 2) these additions were made in the twelfth or thirteenth century. The manuscript belongs to the "artistocratic" recension of the illustrated Greek Psalters, so called because of the distinctiveness of its splendid full-page miniatures, and is thus of the same family as the famous Paris Psalter (Ms. Gr. 139), which was one of the manuscripts studied in the seminar. On the Baltimore leaf appear three scenes from the life of Moses: Moses loosening his sandals, receiving the tablets of law from the hand of God, and bringing them to the Israelites who await him at the foot of the mountain. This page, which originally prefaced the 77th Psalm, is a conflation of the archetype which must have had at least five different scenes, as Weitzmann has shown by a comparison with other Psalters and the illustrated Octateuchs, where the pictures still accompany the text for which they were invented. The Vatopedi Psaltery, although illustrated elsewhere than in the capital, appears to have preserved more features of the archetype than does its famous relative, the Paris Psalter, of at least a century earlier. Also the Walters leaf, particularly in the figure of Moses in the third scene, with its greater plasticity and well arranged folds and highlights, captures something of the elegance of Constantinopolitan style. Furthermore, in the semblance of lateral extension into depth and the three-quarters pose of several of the heads it retains a modicum of the antique style not only of the Paris Psalter but also of the Joshua Roll in the Vatican and the more antique illustrations of the Sermons of Gregory of Nazianzus (Paris, Ms. Gr. 510), two other manuscripts studied in the seminar.

#### MANUSCRIPT ILLUMINATION

The last item in the exhibition that I wish to mention is a page from a Psalter (or possibly a Lectionary) in the Museum of Art at Princeton University (No. 7, fig. 6) which depicts two of the twelve "feast scenes" of Byzantine art, the Crucifixion and the Anastasis or Harrowing of Hell. In the former, the episode of the Crucifixion is reduced to almost a purely esoteric expression, recalling in its simplicity the mosaic pictures of the Greek monastery churches of Daphni and St. Luke in Stiris. There is only the dead Christ on the cross flanked by the mourning figures of His mother and beloved disciple, John; gone are the accessories of earlier art: the holy women, the lancer and sponge bearer, the two thieves and the soldiers drawing lots for the garments of the Saviour. The Anastasis, an uncanonical event described in the apocryphal Gospel of Nicodemus, and dear to the Byzantines of the Macedonian and later dynasties since it offered hope of salvation to the unredeemed worthies of the Old Testament, shows an unusual symmetry that repeats the essential design of the upper scene. Christ stands in a frontal pose in the center between two slanting hills and treads upon the gates of Hell while holding out His hands to lift up the crouching figures of Adam and Eve who emerge from their coffins. So simply and effectively did the Byzantine artists of the eleventh and twelfth centuries express the dogma of the Eastern Church.

Edward Capps, Jr.

# Catalogue

## 1. Moses and the Law

Byzantine, 11th century

Ms. 530b. 3 $\frac{3}{4}$  x 4 $\frac{1}{2}$  in. (92 x 117 mm.)

Single vellum leaf with full page miniature which originally belonged to a Psalter in Mount Athos: Vatopedi no. 761, illustrated in the eleventh century (ca. 1088). The three scenes represent Moses removing his sandals, receiving the tables of the law, and bringing them to the Israelites.

BIBLIOGRAPHY: S. DeRicci and W. J. Wilson, *Census of Mediaeval and Renaissance Manuscripts in the United States and Canada*, I, New York, 1935-40, p. 826, no. 415; Kurt Weitzmann, "The Psalter Vatopedi 761. Its Place in the Aristocratic Psalter Recension," *The Journal of the Walters Art Gallery*, 1947, X, pp. 20-51.

EXHIBITION: Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 699, pl. XCVII.

LENT BY THE WALTERS ART GALLERY, BALTIMORE

## 2. St. Mark

Byzantine, early 11th century

Ms. 530a. 7 $\frac{3}{4}$  x 10 $\frac{1}{2}$  in. (186 x 270 mm.)

Single vellum leaf with full page miniature from a gospel manuscript. An outstanding example of the Constantinopolitan style.

BIBLIOGRAPHY: DeRicci and Wilson, *Census*, I, p. 826, no. 415; Kenneth W. Clark, *A Descriptive Catalogue of Greek New Testament Manuscripts in America*, Chicago, 1937, p. 360.

EXHIBITIONS: Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 701, pl. XCVI; Boston, Museum of Fine Arts, "Arts of the Middle Ages," no. 2, ill.

LENT BY THE WALTERS ART GALLERY, BALTIMORE

## 3, 4. St. Matthew and St. Luke

Byzantine, 1057-1063

Nos. 42.1512 and 42.1511. 11 $\frac{1}{4}$  x 9 $\frac{3}{4}$  in. (285 x 246 mm.);

11 $\frac{1}{4}$  x 8 $\frac{1}{2}$  in. (290 x 225 mm.)

Two single vellum leaves which originally belonged to a gospel manuscript in the School of the Phanar in Constantinople. According to the inscription, this manuscript was offered in 1063 A.D. to the Monastery of the Holy Trinity at Halki by the Empress Catherine Comnena.

BIBLIOGRAPHY: C. Diehl, "L'Evangéliaire de l'impératrice Catherine Com-

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nène, *Comptes Rendus de l'Académie des Inscriptions et Belles Lettres*, 1922, p. 243; *idem*, *Art Studies*, V, p. 9, pls. 3-7; K. W. Clark, *Greek New Testament Manuscripts*, p. 122, pl. XXVII; W. M. Milliken, "Byzantine Manuscript Illumination," *Bulletin of the Cleveland Museum of Art*, March, 1947, pp. 50-56; W. M. Milliken, "Early Christian and Byzantine Art in America," *The Journal of Aesthetics and Art Criticism*, June, 1947, V, pp. 256-68.

EXHIBITIONS: Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 700, pl. XCIVIII; The Seattle Museum, "Early Christian and Medieval Art," 1949; 42.1511 - Milwaukee, Milwaukee-Downer College, Chapman Gallery, "Liturgical Arts," 1955; 42.1512 - Kansas City, William Rockhill Nelson Gallery, "Ecclesiastical Arts," 1955

LENT BY THE CLEVELAND MUSEUM OF ART, J. H. WADE COLLECTION

### 5. St. Peter

Byzantine, 11th century

No. 50.154. 6 $\frac{1}{2}$  x 4 $\frac{1}{4}$  in. (175 x 108 mm.)

Single vellum leaf from the Epistles of St. Peter. Important example of Constantinopolitan style. The initial is formed by the figures of Christ blessing St. Peter.

EXHIBITIONS: Charlotte, N.C., The Mint Museum, "Byzantine and Medieval Art," 1954; Milwaukee, Milwaukee-Downer College, Chapman Gallery, "Liturgical Arts," 1955.

FORMER COLLECTION: Vladimir G. Simkovich, New York.

LENT BY THE CLEVELAND MUSEUM OF ART, J. H. WADE COLLECTION

### 6. The Four Gospels

Byzantine, 11th century

Ms. 748. In Greek on vellum. 195 leaves. 10 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in. (265 x 215 mm.) Two full page miniatures, marginal illustrations, illuminated canon tables and headpieces. Binding: 17th century red tooled morocco.

A provincial work. The portraits of the Evangelists present a very unusual feature; a "secretary" stands before each one of the seated figures. At the beginning of the manuscript are two decorated leaves with the Letter of Eusebius and the canon tables. The style and the provenance from a port on the Black Sea suggest an Anatolian origin.

BIBLIOGRAPHY: DeRicci and Wilson, *Census*, II, p. 1495, no. 748; K. W. Clark, *Greek New Testament Manuscripts*, p. 168.

EXHIBITIONS: Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 702, pl. C; New York Public Library, "Exhibition of Illuminated Manuscripts," 1933-4, no. 26, pl. 25.

FORMER COLLECTION: Orthodox Church of Keiroussis on the Black Sea.

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- ## 7. The Crucifixion and Anastasis

No. 30-20. 4 $\frac{1}{8}$  x 2 $\frac{7}{8}$  in. (104 x 72 mm.)

Single leaf from a Psalter. Upper half: Christ on the Cross between the Virgin and St. John. Lower half: Anastasis or Harrowing of Hell. Christ stands on the broken gates of Hell, His hands extended to Adam and Eve rising from their tombs.

BIBLIOGRAPHY: K. W. Clark, *Greek New Testament Manuscripts*, pp. 180 ff.

EXHIBITIONS: Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 713, pl. XCVII.

LENT BY THE ART MUSEUM, PRINCETON UNIVERSITY, PRINCETON, N.J.

- ## 8, 9. St. Matthew and St. Mark

Ms. 530d and e. 6 x 9 in. (152 x 230 mm.)

Two vellum leaves with full page miniatures from a gospel manuscript.

**BIBLIOGRAPHY:** DeRicci and Wilson, *Census*, I, p. 826, no. 415; K. W. Clark, *Greek New Testament Manuscripts*, p. 361.

**EXHIBITION:** Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 718, pl. XCVI.

LENT BY THE WALTERS ART GALLERY, BALTIMORE

- ## 10. *Lectionary of the Gospels*      Byzantine, 12th century

Ms. 692. Vellum, 293 leaves.  $13\frac{1}{2} \times 9$  in. (330 x 230 mm.)

Two full page, thirty-seven marginal miniatures. Binding modern.

The text is disposed in the shape of a cross, and thirty-seven small miniatures, some in colors others only in outline, are drawn in the free spaces at the sides of the text. Each one of the principal divisions of the text is preceded by a large decorative cross. Two of the evangelist portraits remain.

BIBLIOGRAPHY: DeRicci and Wilson, *Census*, II, p. 1483, no. 692; K. W. Clark, *Greek New Testament Manuscripts*, pp. 162 ff., with further bibliography and list of miniatures.

**EXHIBITIONS:** Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 717, pl. XCII; New York Public Library, "Exhibition of Illuminated Manuscripts," 1933-4, no. 36, pl. 36; New York, The Pierpont Morgan Library, "The Written Word," 1945, p. 26.

LENT BY THE PIERPONT MORGAN LIBRARY, NEW YORK

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### 11. *The Four Gospels*

Byzantine, 14th century

Ms. 531. Vellum. 233 leaves. 12 $\frac{3}{4}$  x 9 in. (323 x 228 mm.)

Six large miniatures, illuminated headpieces. Binding: old vellum, stamped and gilt.

Opposite the portraits of St. Mark, St. Luke and St. John are full page miniatures representing the Baptism of Christ, the Annunciation and the Raising of Lazarus. The order of folios has been disturbed, the portrait of St. John and the Raising of Lazarus are now placed at the beginning of the manuscript. The portrait of St. Matthew and the accompanying full page miniature are missing.

BIBLIOGRAPHY: DeRicci and Wilson, *Census*, I, p. 758, no. 4; K. W. Clark, *Greek New Testament Manuscripts*, pp. 361 f.

EXHIBITIONS: Baltimore, Walters Art Gallery and Baltimore Museum of Art, "Early Christian and Byzantine Art," April 25-June 22, 1947, no. 732, pl. CV; Boston, Museum of Fine Arts, "Arts of the Middle Ages," 1940, no. 11, ill.

FORMER COLLECTIONS: Anna daughter of Zanoula, 17th century; private collection, Trebizond.

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### 12. *St. Mark*

Byzantine, 14th-15th century

9 x 7 $\frac{1}{2}$  in. (228 x 184 mm.)

Single vellum leaf from a gospel manuscript. St. Mark seated before an elaborate architectural setting.

LENT BY PROFESSOR FREDERICK B. ARTZ, OBERLIN

### 13. *St. John Evangelist*

Byzantine, 17th century

11 $\frac{3}{4}$  x 8 $\frac{1}{16}$  in. (301 x 208 mm.)

Single paper leaf from a gospel manuscript. St. John seated in a cave. The painting, although of a late date, follows an earlier iconographical type.

LENT BY PROFESSOR EDWARD CAPPES, JR., OBERLIN

### 14. *Four Gospels (incomplete) "The Archaic Mark"*

Byzantine, 17th-18th century

Ms. Greg-Elt. 2427. In Greek on vellum. 44 leaves. Fragment with seventeen miniatures. 4 $\frac{3}{4}$  x 3 $\frac{1}{8}$  in. (120 x 79 mm.). Early binding.

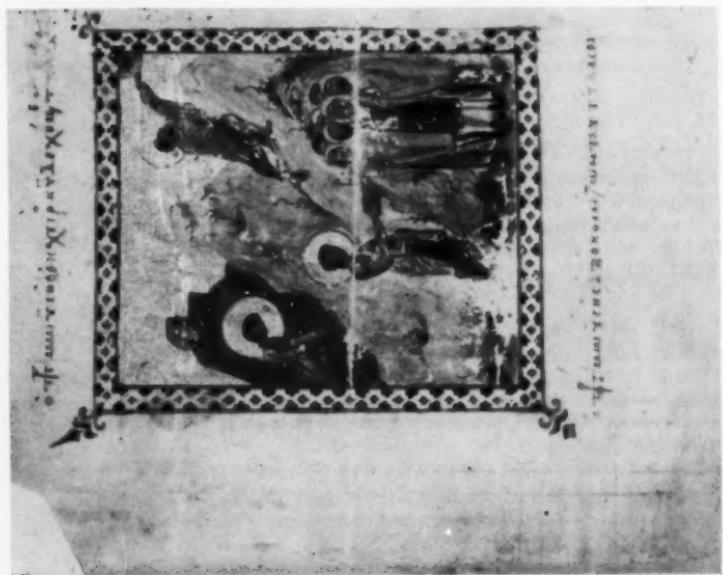
Gospel according to St. Mark. Portrait of St. Mark and sixteen miniatures introduced into the text illustrating the gospel narrative. Several of these miniatures, with their attempt at perspective, show the influence of western European painting.

BIBLIOGRAPHY: K. W. Clark, *Greek New Testament Manuscripts*, p. 271.

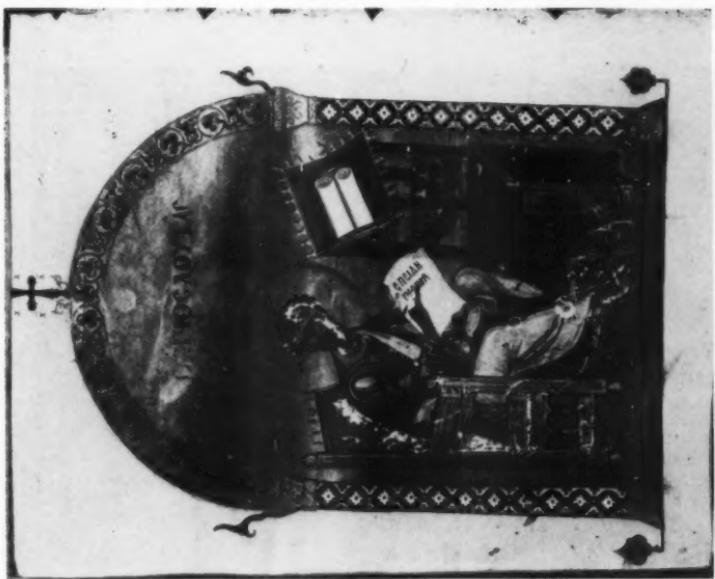
LENT BY THE UNIVERSITY OF CHICAGO LIBRARY, EDGAR J. GOODSPEED COLLECTION OF NEW TESTAMENT MANUSCRIPTS



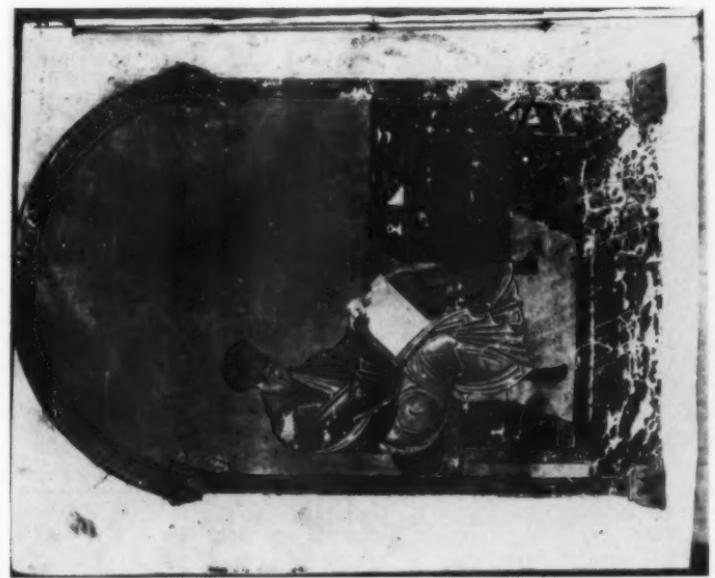
2. St. Mark (Cat. No. 2)



1. Moses and the Law (Cat. No. 1)



4. St. Luke (Cat. No. 4)



3. St. Matthew (Cat. No. 3)



6. Crucifixion and Anastasis (Cat. No. 7)

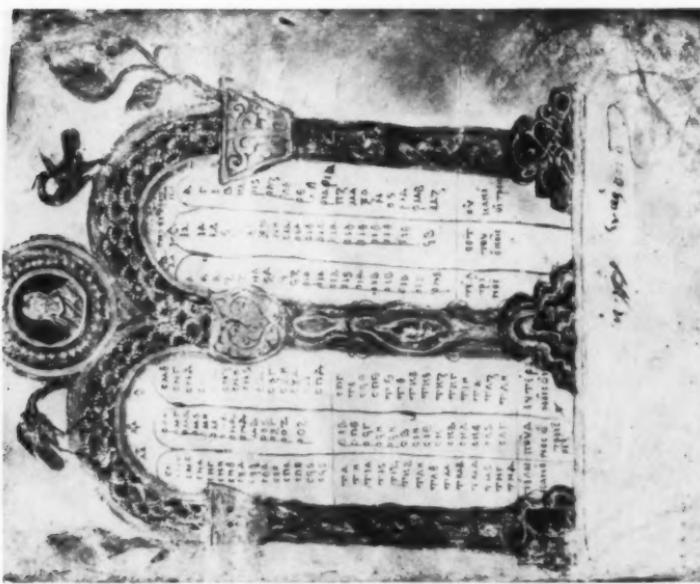


5. St. Peter (Cat. No. 5)

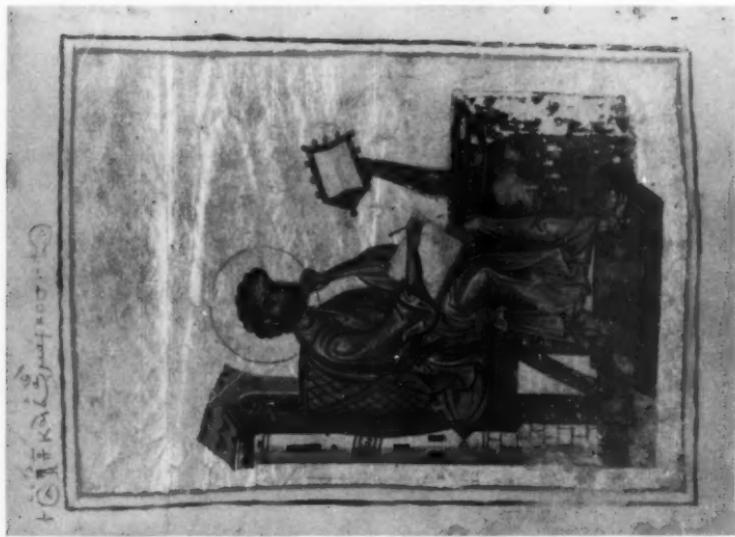
7. St. Mark (Cat. No. 6)



8. Canon Table (Cat. No. 6)

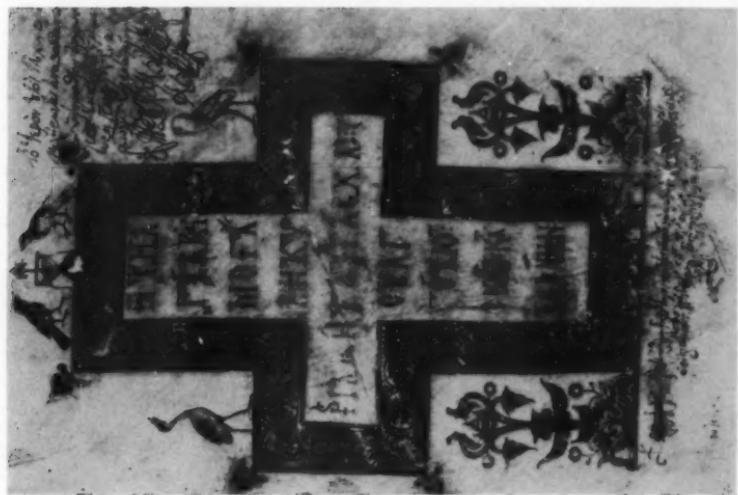
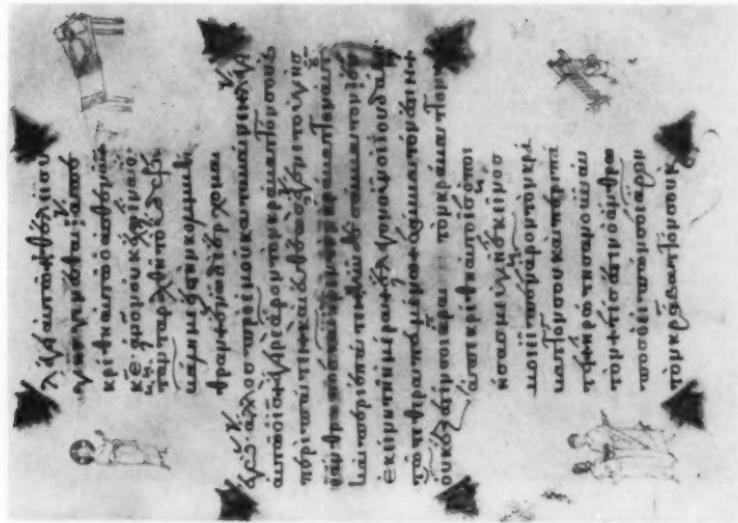


10. St. Mark (Cat. No. 9)

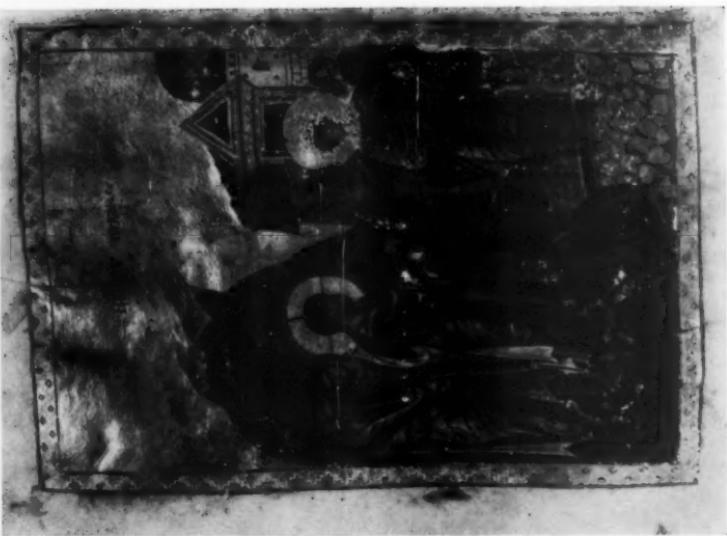


9. St. Matthew (Cat. No. 8)





14. Raising of Lazarus (Cat. No. 11)

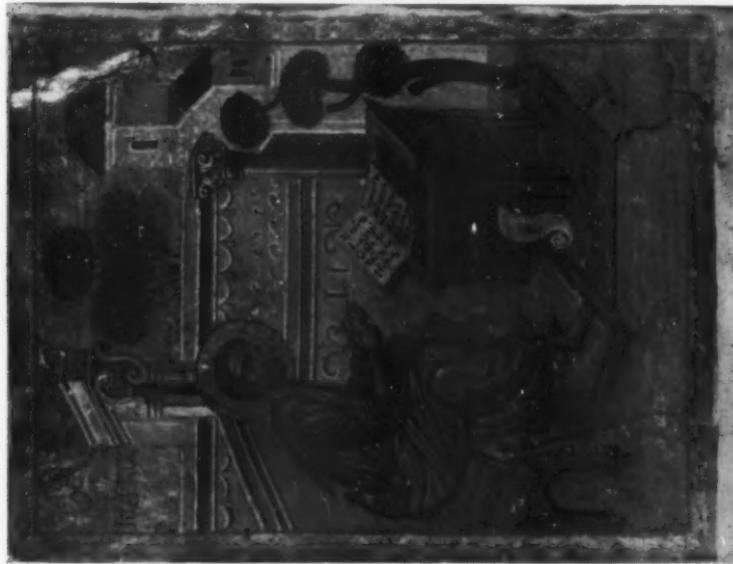


13. St. Mark (Cat. No. 10)





16. St. John Evangelist (Cat. No. 13)



15. St. Mark (Cat. No. 12)



17. Four Gospels (incomplete) "The Archaic Mark" (Cat. No. 14)

## *Sculpture 1950 -1958*

*An Exhibition, February 14 - March 17*

This exhibition of twenty-three pieces of sculpture by European and American artists was brought together to show the wide diversity of technique and bold inventiveness of form which sculpture of the present decade has displayed. The Allen Art Museum has not held a major group sculpture exhibition since 1950. In order that the present generation of students at Oberlin may become familiar with the work of some of the "older masters" of contemporary sculpture, several pieces have been included which are not "new" in that they do not represent an innovation of style or a form peculiar to this decade. The majority of the artists included, however, have achieved pre-eminence since the late forties, and to their collective efforts is due the exciting vitality which has brought sculpture to its position of primary importance in the creative arts today. The difficulty which the museum occasionally encountered in obtaining works from the post-1950 period, there being at the present time great demand put upon dealers, collectors, and museums for loans of important pieces to sculpture shows both here and abroad, is only one proof of this vitality.

One piece in the exhibition pre-dates 1950, a more recent work by this artist not being available. However, the piece secured, Mme. Richier's *Praying Mantis*, is sufficiently similar in style and conception to her later sculpture to warrant its inclusion.

The museum extends its most grateful thanks to the nineteen lenders, listed in the following pages, for their generous cooperation; many of the pieces here presented are key works in museum and gallery collections and were lent at great sacrifice to their owners.

Chloe Hamilton

\* \* \* \*

Before this century, sculpture, as a three-dimensional art, was generally regarded as being composed of apparently solid mass with an uninterrupted surface. The idea that sculpture did not move or change its shape seemed so obvious that immutability was not included in its definition. Subjects considered appropriate to free-standing sculpture

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were limited to interpretations of the human figure (and the drapery, at times considered necessary to preserve human dignity) and, in descending order, animals, birds and fish, and, for decoration only, plants and flowers. Here the short list ends. Landscapes with mountains, mists and moonlight, architecture and many other subjects open to the painter, were not regarded as suitable subject matter.

It was the sculptor's problem, in past centuries, to imbue his limited subject matter with expressive content by means of subtle, non-destructive distortions of the proportions of his model, by controlling the rate of each curve of the surface in relation to those which adjoined it, and to a much smaller extent, by treating the surface in such a way as to show a certain recognition of the material of which the work was made, so long as it did not disturb or detract from the intended aim of turning stone, wood, or metal into flesh, fur, or feathers. The material of the sculptural objects was respected primarily for its permanency and the ease with which it could be made to assume the shape and surface character of the material represented.

There were also, when one compares sculpture to painting, other stringent limitations both in respect to materials and method. Materials available to the sculptor were metal (primarily bronze), stone and wood. With stone or wood the excess material was chipped away from the solid block until nothing remained but the desired form. This method was totally subtractive. From the sculptor's initial idea to the finished work no new shapes or materials were added to the original block. Sculpture cast in metal did allow the artist to add and to take away as his image became clearer, but the process took place in the model which he made in clay or wax, media which have properties only partly related to the material of the final reproduction.

The contemporary artist working directly in metal sees his material change in color, surface, and shape under the direction of his own hands and quite naturally makes the most of the aesthetic possibilities. The works are assembled as one might assemble an automobile or any other machine, or the frame and skin of our latest architecture.

The modern sculptor has a deep affection for his tools and seldom attempts to hide their marks. He so loves his material that rather than turn his metal into bronzed flesh he patiently works the surface to show what the metal can look like as metal. In contemporary sculpture the figure in metal is in fact a metal figure. The sculptor uses the surfaces not only to show metal as metal, and, by the gradations of light upon it,

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the contour of the mass beneath, but also to modulate and reflect light and to take onto its surfaces the images of things about it.

Several of the works in the current exhibition have been made by the traditional methods (Arp, no. 1, Baskin, no. 2, Marini, no. 14) but among the metal pieces, combined techniques of welding (Smith, no. 21, Stankiewicz, no. 22), brazing (Roszak, no. 19, Bertoia, no. 3), sawing (Consagra, no. 8), torch cutting (Hare, no. 10), and hammering (Lipton, no. 12), have allowed the artist to work both additively and subtractively, as well as by pushing and bending, in the original and fine material. These methods have in themselves created a limitation but one which had already been chosen by the modern artist, *i.e.* they limit his ability to represent nature.

As with painting, sculpture has all but ceased to feel the need to represent nature, but this does not mean that the sculptor has ceased to profit from what his eye sees. He does not, like Praxiteles, work before a favorite model, or even chose the best features from a group of models. Instead, he works from a store of images which come from his total visual experience. The human figure, the plant, the machine, crumpled paper, and all of past sculpture that has impressed him are fused with the living images that are born as the torch burns the metal.

But if one sees in much of the metal work reminders of the machine, of architecture, and of the oxyacetylene torch, one can also see, sometimes in the same pieces, indications of a nostalgic love for relics of the past. The sculptor, working directly on his material, cakes, corrodes, rusts and patinates the surfaces (Chadwick, no. 7) in ways which remind one of those surfaces on archeological finds raised after centuries in the earth or under the sea. This appreciation of the ancient look is also seen in the creation of "fragments" (Moore, no. 15) and in the borrowing of characteristics of archaic and primitive works (Marini, no. 14, Bourgeois, no. 4, Giacometti, no. 9).

In addition to handling his materials in new ways, the sculptor has added a new and extremely important element to his list: air, provided one will accept air as sculptural "material." In many cases the substances which the modern sculptor works are not only metal, stone, and wood but volumes of air which are as carefully shaped and patiently worked as the more substantial materials. In the case of kinetic or mobile sculpture (Calder, no. 6, Uhlmann, no. 23), these volumes are in a never-ending process of being alternately enclosed and released by planetary bits of material which are not themselves the main substance of the

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work but serve as indicators both of shape and motion.

Open constructions, which so strongly suggest steel and glass-enclosed buildings, have this in common with modern architecture: both are more concerned with modulating space than mass. If some sculptured works seem to lack a proper amount of bulk, contemplate the negative as well as the positive masses. Rods and bars define the edges and corners of the masses while each thin plate establishes the position and angle of one plane of a transparent volume (Bertoia, no. 3).

Curved planes, if visualized as having invisible extensions, will be seen to embrace and partially delineate the space around the work, and when this happens sculpture loses its former finite and exclusive character by becoming a part of total space (de Rivera, no. 18).

If the new attitudes toward material and subject matter, and the new emphasis upon space as a formal element, which this exhibition shows, seem disconcerting, has it not always been true that the observer must make a distinction between the material, the subject, and the form which gives the sculpture its real character or spirit?

It is the sculptor's job to transform his material and his subject matter by what he does with it, first, to show clearly what it is in substance and then to reveal to the willing eye what it has become in spirit. The modern sculptor emphasizes his material even to the extreme of showing it in forms which reveal its utilitarian function (Stankiewicz, no. 22), but he is also constantly presenting it in new form.

New materials and new uses of old materials, new form and new subject matter (sometimes a subject matter of form) prevent us from perceiving the immediate stereotype and challenge us to see freshly the artist's unique creation.

Forbes Whiteside



1. JEAN (HANS) ARP  
FRENCH, BORN 1888

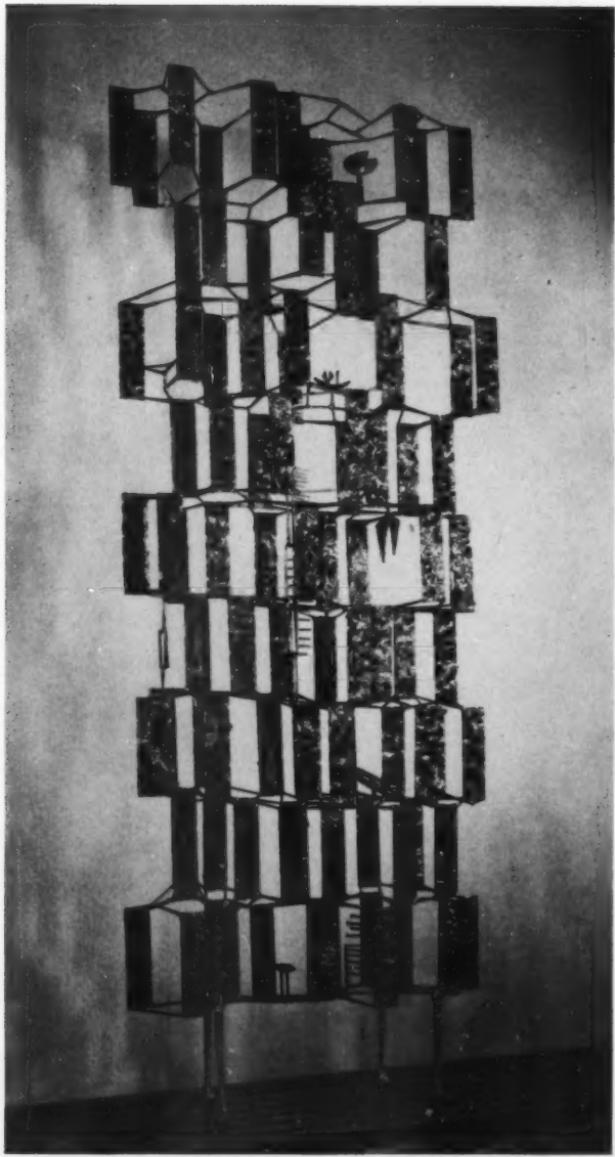
*Hurlo* 1951-1957  
MARBLE H. 38 IN.  
LENT BY THE SIDNEY JANIS GALLERY, NEW YORK



2. LEONARD BASKIN  
AMERICAN, BORN 1922

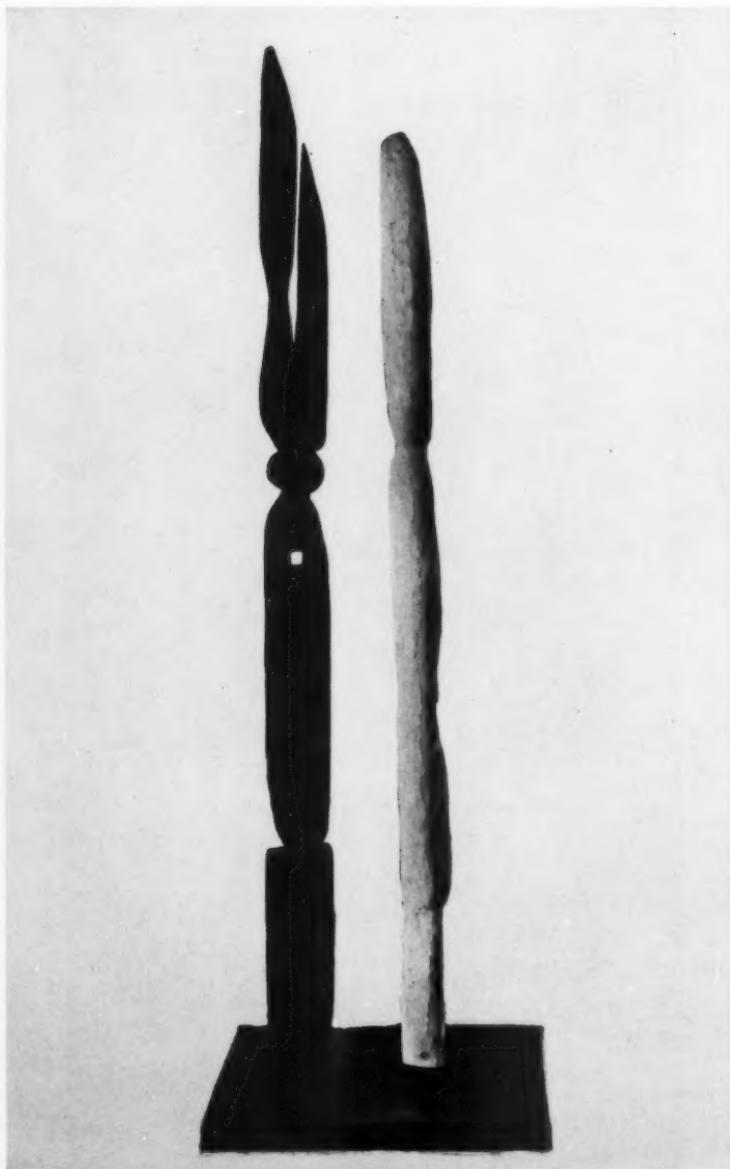
*Laureate Standing* 1957  
CHERRY H. 36 IN.

LENT BY THE GRACE BORGENICHT GALLERY, NEW YORK



3. HARRY BERTOIA  
AMERICAN, BORN 1915  
LENT BY THE THEODORE LYMAN WRIGHT ART CENTER, BELOIT COLLEGE

Copper, Bronze, and Steel Screen 1956  
BRAZED AND CAST METAL H. 62 IN.



4. LOUISE BOURGEOIS  
AMERICAN, BORN 1911

*Waiting Figures* 1956  
BALSA WOOD H. 70 $\frac{1}{2}$  IN.  
LENT BY THE STABLE GALLERY, NEW YORK



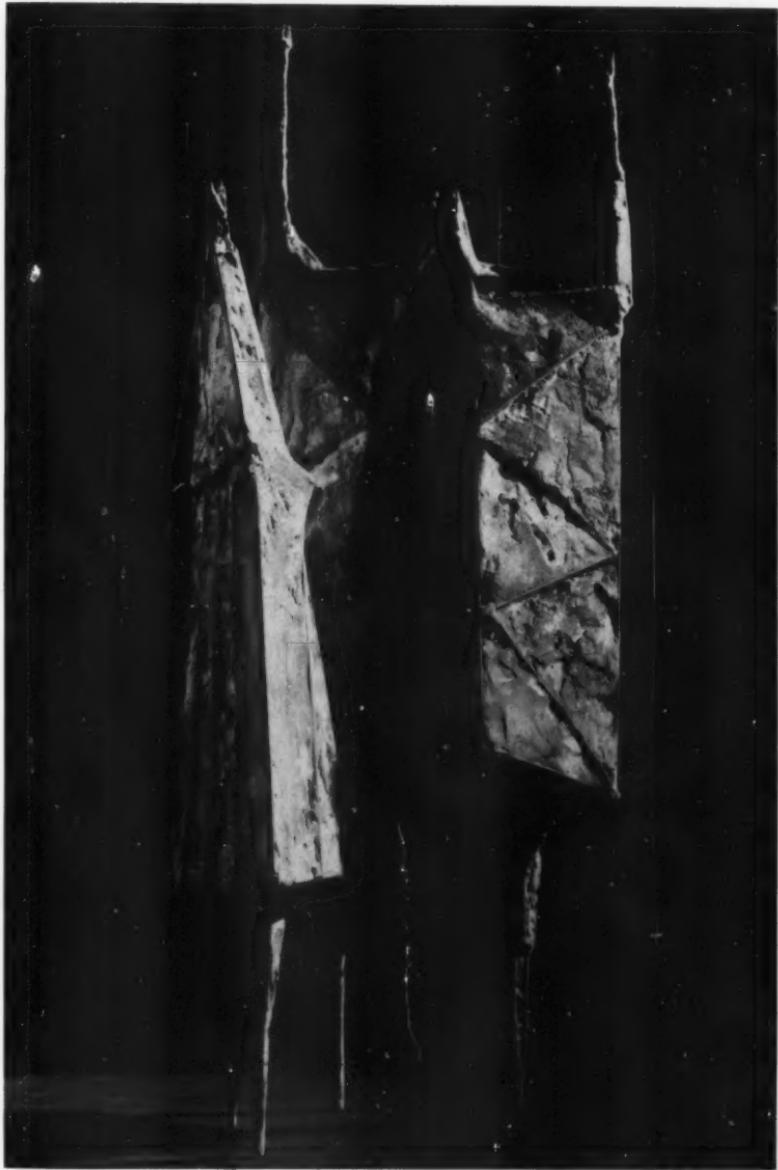
5. REG BUTLER  
ENGLISH, BORN 1913

*Girl Looking Down* 1956-1957  
BRONZE H. 58 IN.  
LENT BY THE PIERRE MATISSE GALLERY, NEW YORK



6. ALEXANDER CALDER  
AMERICAN, BORN 1898

*Two Horizontals and Nine Verticals* 1956  
SHEET METAL AND WIRE WITH COLOR L. 60 IN.  
LENT BY THE PERLS GALLERY, NEW YORK



7. LYNN CHADWICK  
ENGLISH, BORN 1914

*Teddy Boy and Girl II* 1956  
IRON AND CEMENT H. 34½ IN.  
LENT BY THE SAIDENBERG GALLERY, NEW YORK



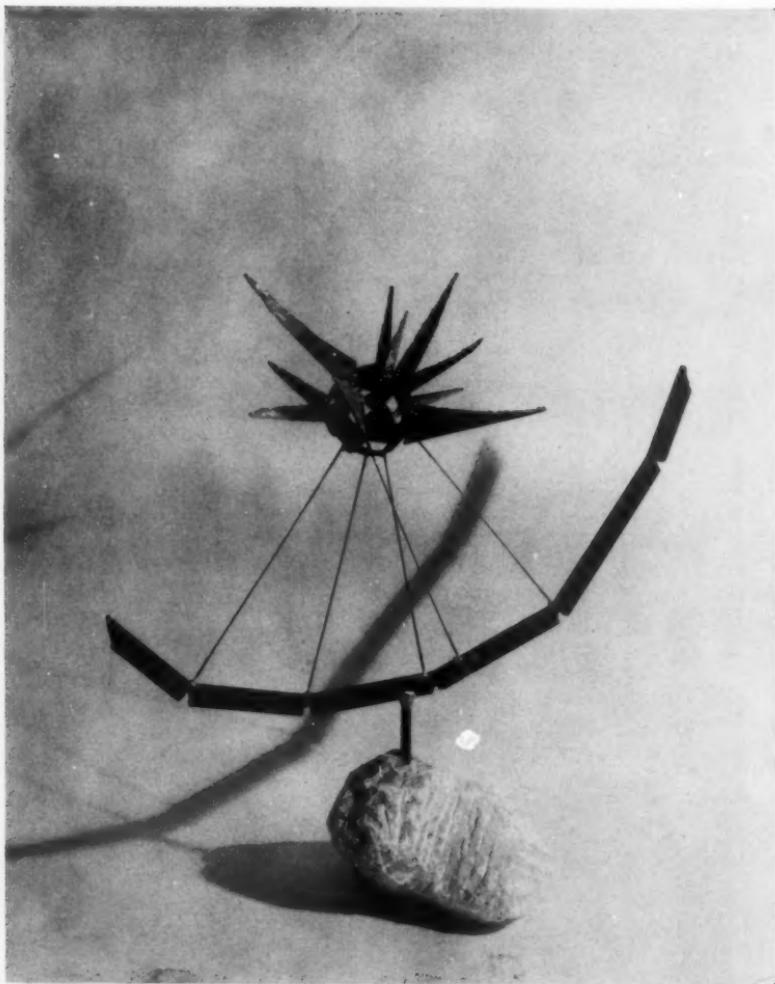
8. PIETRO CONSAGRA  
ITALIAN, BORN 1920

*The Meeting* 1956  
BRONZE H. 35 $\frac{1}{4}$  IN.  
LENT BY THE WORLD HOUSE GALLERIES, NEW YORK



9. ALBERTO GIACOMETTI  
SWISS, BORN 1901

*Standing Figure (Venice)* 1956  
BRONZE H. 46 IN.  
LENT BY THE PIERRE MATISSE GALLERY, NEW YORK



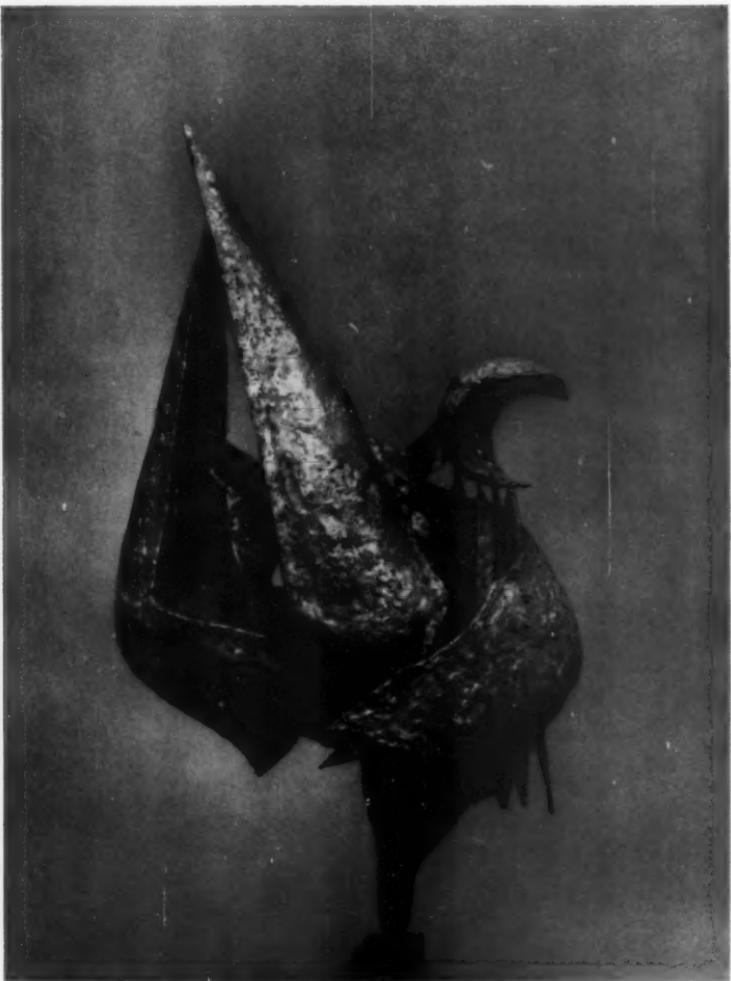
10. DAVID HARE  
AMERICAN, BORN 1916

*Horizon Line* 1956  
BRASS, STEEL AND ALABASTER H. 39 IN.  
LENT BY THE KOOTZ GALLERY, NEW YORK



11. JACQUES LIPCHITZ  
FRENCH, BORN 1891

*Hagar in the Desert* 1949-1957  
BRONZE H. 36 IN.  
LENT BY THE ARTIST



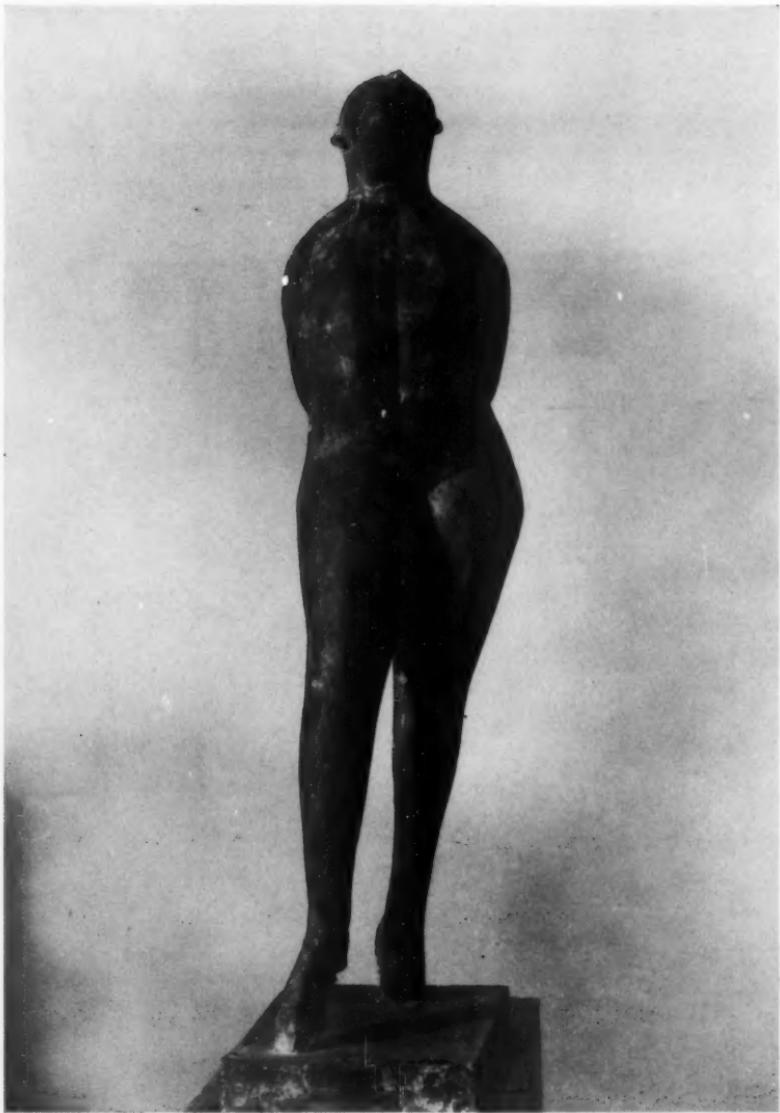
12. SEYMOUR LIPTON  
AMERICAN, BORN 1903

*Mephisto* 1952  
WELDED BRONZE H. 29 IN.  
LENT BY THE DES MOINES ART CENTER



13. GIACOMO MANZÙ  
ITALIAN, BORN 1908

Pietà 1957  
BRONZE H. 18½ IN.  
LENT BY THE ALLAN FRUMKIN GALLERY, CHICAGO



14. MARINO MARINI  
ITALIAN, BORN 1901

LENTE BY THE MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA, NEW YORK

*Dancer* 1950-1953  
BRONZE H. 59 IN.



15. HENRY MOORE  
ENGLISH, BORN 1898

*Warrior with Shield* 1953-1954  
BRONZE H. 56 IN.  
LENT BY THE MINNEAPOLIS INSTITUTE OF ARTS



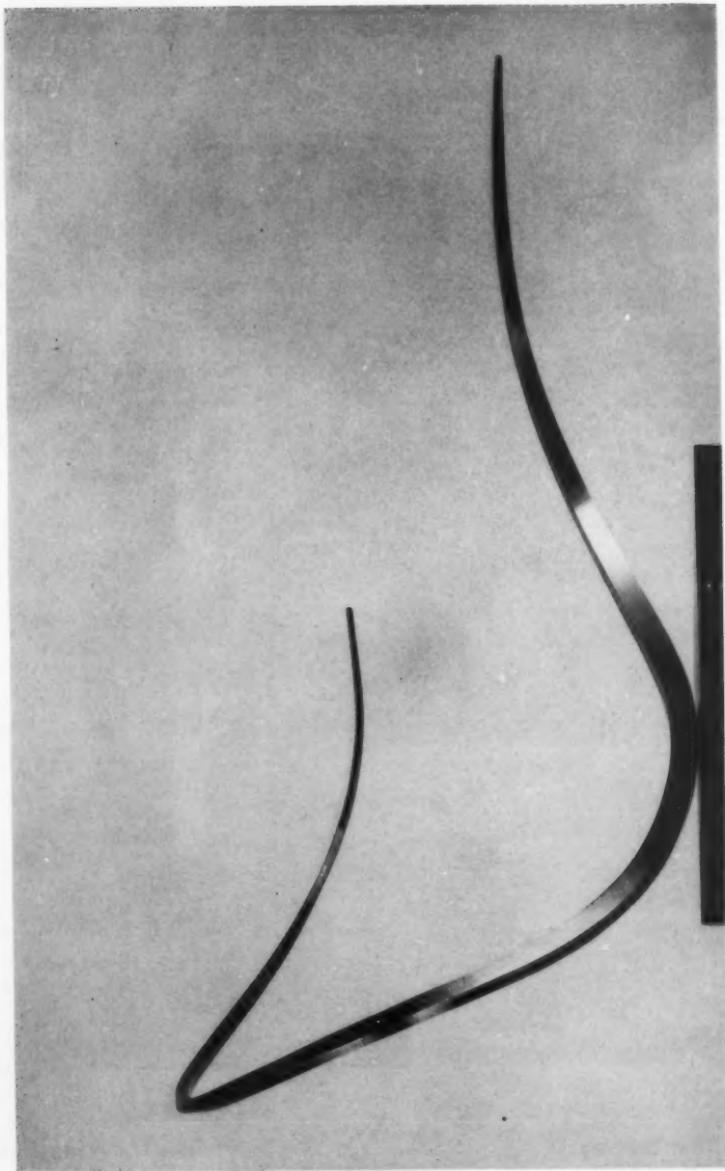
16. PABLO PICASSO  
SPANISH, BORN 1881

*Monkey and her Baby* 1952  
BRONZE H. 21 IN.  
LENT BY THE MINNEAPOLIS INSTITUTE OF ARTS



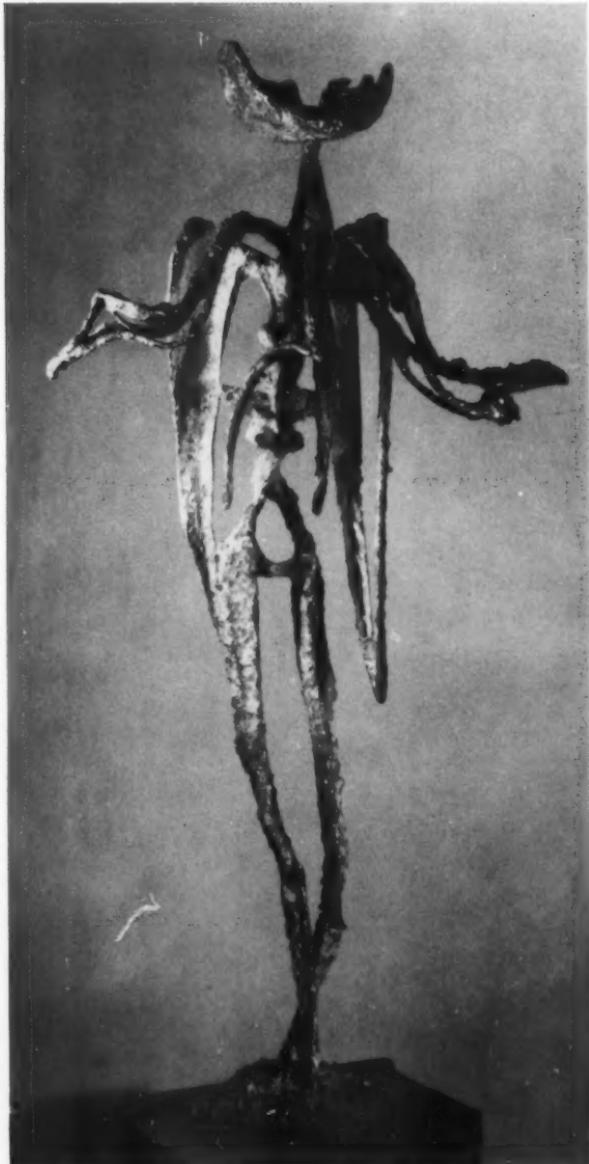
17. GERMAINE RICHIER  
FRENCH, BORN 1904

*Praying Mantis* 1946  
BRONZE H. 53 IN.  
LENT BY THE MARTHA JACKSON GALLERY, NEW YORK



18. JOSÉ DE RIVERA  
AMERICAN, BORN 1904

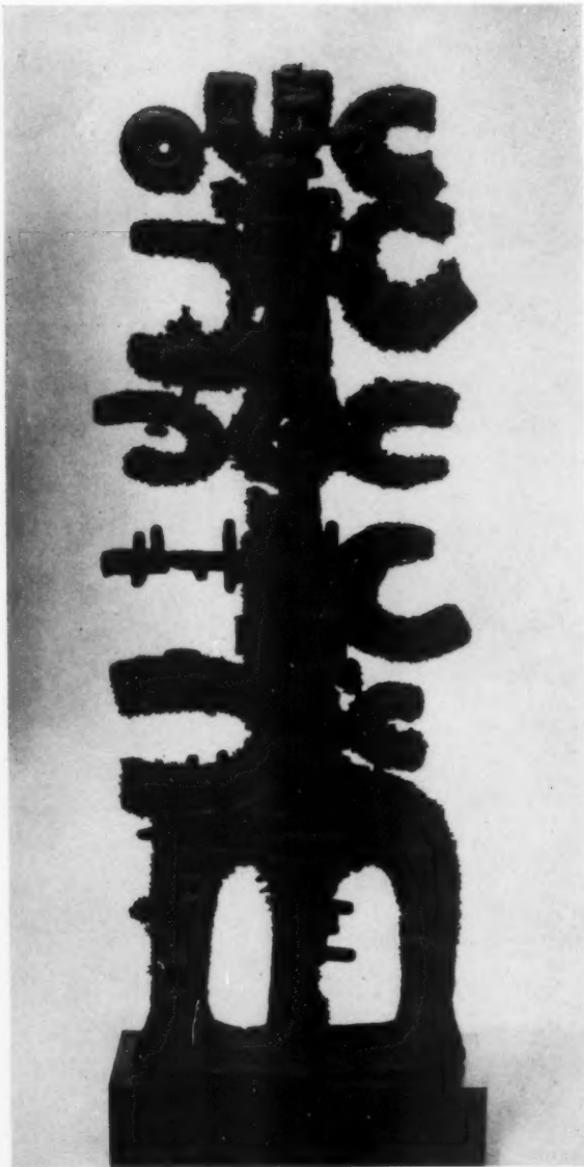
*Construction #5* 1955  
FORGED CHROME-NICKEL-STEEL BAR H. 16 IN. L. 36 IN.  
LENT BY THE GRACE BORGENICHT GALLERY, NEW YORK



19. THEODORE ROSZAK  
AMERICAN, BORN 1907

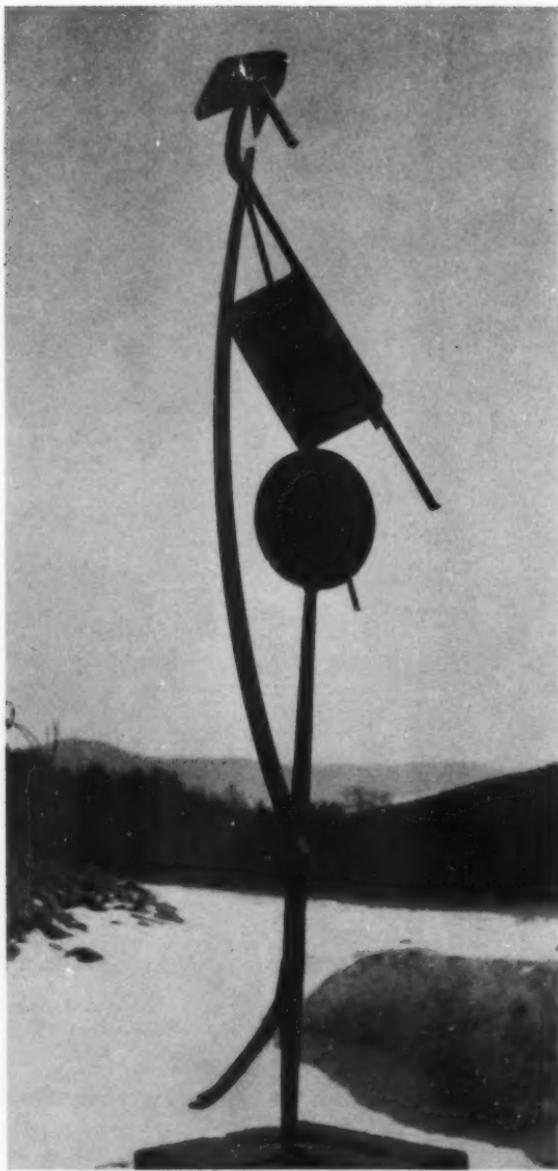
*Rite of Passage* 1952-1953

STEEL BRAZED WITH COPPER AND NICKEL-SILVER H. 48 IN.  
LENT BY THE PIERRE MATISSE GALLERY, NEW YORK



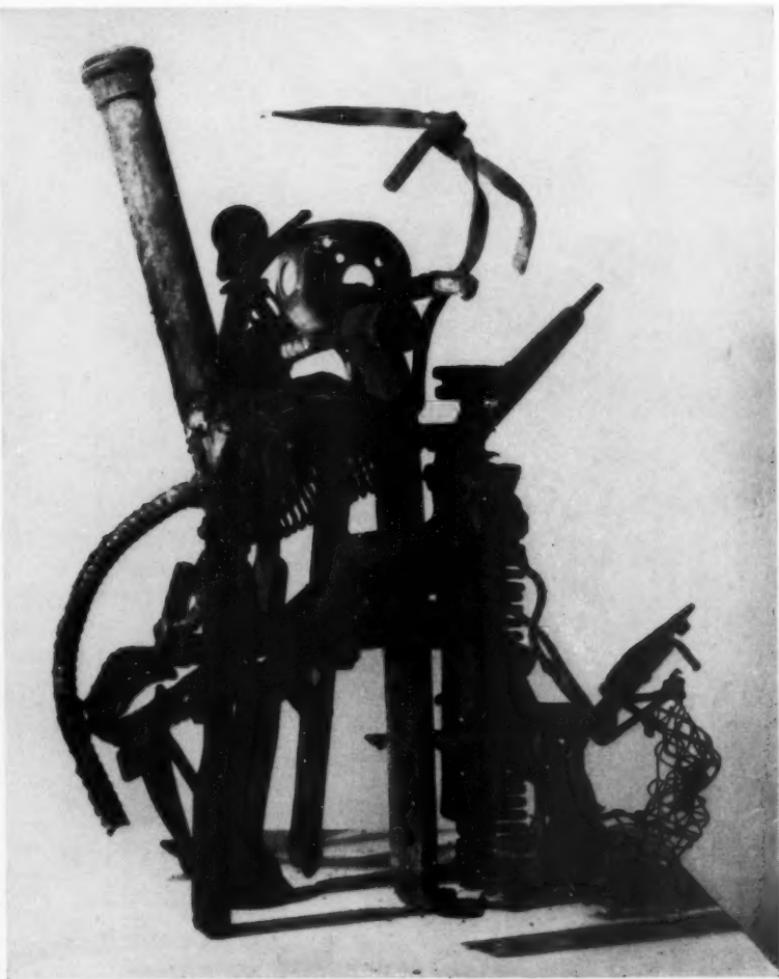
20. JULIUS SCHMIDT  
AMERICAN, BORN 1927

Bronze Sculpture 1957  
H. 23½ IN.  
LENT BY JAMES D. BALDWIN, KANSAS CITY, MISSOURI



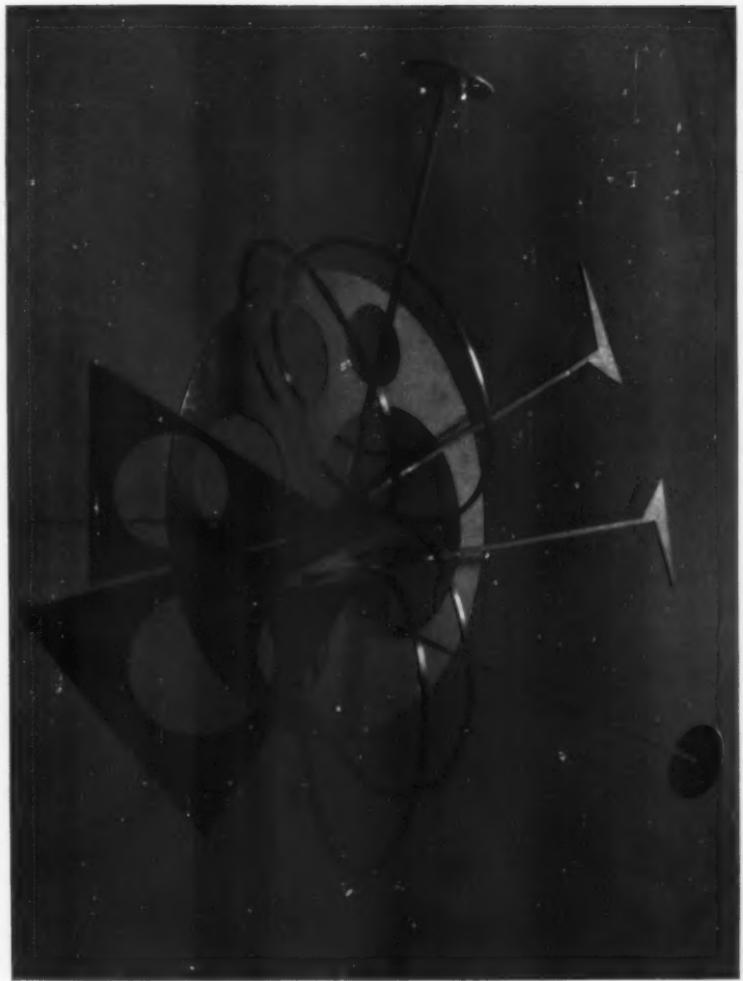
21. DAVID SMITH  
AMERICAN, BORN 1906

*Pilgrim* 1957  
IRON H. 79½ IN.  
LENT BY THE FINE ARTS ASSOCIATES, NEW YORK



22. RICHARD STANKIEWICZ  
AMERICAN, BORN 1922

*Untitled* 1957  
IRON AND STEEL H. 21½ IN.  
LENT BY THE HANSA GALLERY, NEW YORK



23. HANS UHLMANN  
GERMAN, BORN 1900

*Constellation*, 1956  
STEEL WITH COLOR H. 31½ IN.  
LENT BY THE KLEEMANN GALLERIES, NEW YORK

## *The Frederick B. Artz Collection of Manuscript and Woodcut Pages*

Oberlin College wishes to announce that Professor Frederick B. Artz has just given a large part of his fine collection of manuscript pages to its Allen Art Museum. A catalogue description of all the pages will be printed in the next accession list, and specific items published in detail at later dates, but the following paragraphs may give some notion of the scope and quality of this generous gift.

This collection was first exhibited in the Allen Art Museum in 1938. In a brief history of the book written at that time by Robert P. Lang as a guide to the exhibition he concluded: "The beauty of the book has spanned the centuries. There have been times of book famine and times of ugliness; there have been ages when men feared and hated books; but always the best written and printed monuments of the past have endured to inspire the future."

For twenty years many items in the collection have been on loan in the museum, where students have been able to make use of them, and thus they have served to "inspire the future." As a part of the permanent collection they will continue to do so.

Forty-two manuscript pages and four woodcut pages comprise this donation. The earliest is a double leaf from the New Testament (*Matthew II*) probably of the ninth century. Thereafter are a page each from the tenth and eleventh centuries, the latter from Monte-cassino, four of the twelfth century, and five pieces representing the work of Gothic scribes and illuminators. From the fifteenth century eleven pages are splendidly chosen to represent the privately owned *Book of Hours* characteristic of that time.

Later manuscripts show the stages in the transition from written to printed books. These later examples, twenty-three in all, are of great diversity in respect to origin and character, coming as they do from widely separated points like Russia, and England, in addition to the Continent, and from such disparate cultures as India, Germany and France.

Whatever its position in the eleven hundred years covered by the collection, each specimen has been chosen with great skill and with equal attention to beauty and historicity. In accepting this gift, the College wishes to signalize both the historical document and the work of art, and the connoisseurship and generosity of the donor.

Charles Parkhurst

M U S E U M C A L E N D A R , W I N T E R - S P R I N G , 1 9 5 8

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
FEBRUARY	Paintings, 14th to 18th Centuries  (Permanent Collection)	Pictures from Storage	Paintings, 19th and 20th Centuries  (Permanent Collection)	Early Drawings — Swift Collection of American Pattern Glass Goblets	Sculpture: 1950-1958  (Loan Exhibition)	Oberlin—1850: Costumes, Pictures, and Furniture  (Gallery IV)	Rouault Memorial Exhibition  (Gallery IV)
	"	"	"	Early Prints — Swift Collection	Sculpture: 1950-1958  (Until March 17)	"  (Gallery IV)	Early Prints  (Gallery IV)
MARCH	"	"	"	Chinese Rubbing — Swift Collection	Sculpture  (Permanent Collection)	"  (AFA Exhibition)  (Auditorium)	Who Was Rembrandt?  (AFA Exhibition)
APRIL	"	Prints by Hayter  (Loan Exhibition)	"	"	"	"	

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